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less celebrated, the one as an architect, the other as a sculptor.

This is the history of those famous gates,
 "So marvellously wrought,
 That they might serve to be the gates of Heaven!"

MUSICAL GOSSIP.

"La Juive" inaugurated the autumnal opera season at Trieste, with Fricci-Neri-Baraldi, as prima donna, Steger, Miss Calista Huntley, of Boston, Mass., Neri-Baraldi and Poli-Lenzi as other principals. "La Favorita" followed, with Fricci, Cologni.

Wagner's friends are grieved with the *canard* about a new chivalric order in Bavaria, christened after his "Lohengrin," and denounce its malicious author.

Gustave Nadaud is writing an opera comica called "La Fille de Panard," words and music from his own pen.

Dambach—Lower Rhine—lately rejoiced in the inauguration of a grand organ, constructed by Merklin, Schutze & Co., by hands and feet of Waekenthaler, organist at Strasburg's cathedral, his son, organist at Schelestadt, Batiste, who presides over the grand organ at St. Eustache—Paris—and sundry other experts from Barr and Rosheim, in a beautiful church just completed by Ringeisen, architect, at Schelestadt.

La France Musicale fires back at *Il Trovatore*, a Milan journal, which devotes much energy to cavilling with its contemporaries about mistakes, in sharp development of grave errors made by that journal when speaking of musical events in Paris. It also says, "The grace tenor Ranieri-Baragli, engaged by Grau for opera in the United States and Havana, was ceded or made over to Maretzek." He arrived here last week, looking all fancy had painted him, and intense desire to ascertain his vocal and really artistic merits prevailed here.

Bienfeld enjoyed, on Sept. 2d, a choral festival, which combined all Alsatia's best choir singers, given in a tobacco warehouse—the performance showing marvelous *ensemble* with corresponding enthusiastic applause.

Doering, of Berlin, has ransacked old archives to good purpose, having dug out from the rubbish some choice music for church performance, dated so far back as 822 to 849, thence up to 1123 or 1177, a list of which is given by *La France Musicale*.

Viardot-Garcia and the newly decorated Alary, gave Baden delicious sensations by their matinees and one full blown concert with all the Italian Opera artists.

Nassau's Duke gave 150,000 francs annually to support Weisbaden's theatre; but Prussia's monarch will scarcely continue it, as Berlin's Royal Opera claims all his fostering care.

Meyerbeer's daughter—Cornelie—was married to Richter, a celebrated painter at Weisbaden, on August 27th.

La Fenice, at Venice, which has been closed since 1849 by Austrian despotism, will soon recommence operatic performance, now that Austria evacuates that city.

Madrid's Civeco opera is to have a competent and well trusted director this season, and will launch out in lyric performance armed and equipped *en grand tenue*, for a sharp tussle with Bagier in that line of art.

Offenbach's two pet operettas bear sway at Madrid's Bouffes Theatre, just as in Milan they have done all summer past.

Titien's grand fall and winter operatic tourney in Great Britain, commenced with a grand concert at Liverpool, on Sept. 15th. On the 17th she began a three weeks opera season at Dublin—giving but four operas, however—thence she goes to Liverpool and provincial England until

November, when opera recommences at Mapleson's in London. The company engaged to support her—she is Mapleson's main stay—is stated to comprise Sinico, a nice utility donna, Mme. Lablache, Mario, Morini, Santley, Gassier, Poli and Bossi, under Artiti's direction. For a side dish, Titien's niece, Mlle. Zandrino, of whom sweet things are said, will give Siebel's role in "Faust" a fresh charm.

Mlle. Nilssen and Laura Harris are both reported as engaged to rich London bankers, and both charmed in the same role "The Queen of Night," with high F.

Le Menestrel notices Boston's parlor opera in her grand Music Hall, as constituted principally with Fanny Riddell, soprano, James Whitney, tenor, Rudolphsen, bass, and Guilmette, baritone, and Mr. Whiting, organist at King's Chapel, as director, with a concluding note of admiration for its small orchestra.—*Seize*.

The Sultan of Turkey's opera house, recently burned, is described by that journal as a *chef d'œuvre* of art and embellishment created by Sechan, decorateur of L'Academie, Paris. The loss is placed at three to four million francs, and its cause attributed to careless guardians, about whom a strict inquiry will be made.

Costa is talked of in Paris, about purpose to bring out "Naamann" there, with Adelina Patti as the pretty maid, his sedulous attendance upon Felicien David's "Le Desert" at Les Italiens, and his grand reception by Rossini at Passy; when, after dinner, Lefebure-Wely played a new organ made by Miestel, and Costa vehemently praised his performance in unisonic phrases with Alboni. From description, that must have been a delightful reunion.

Beside the new theatre at Passy, two others are building in Paris—one in La Fayette street, the other in St. Honore, which is to hold a *café chantante*—Le Casino francais.

Gustave Nadaud is laboring with new comic operas, and Marseilles' opera manager finds it difficult to reorganize his company, since artists dread ill treatment from that very truculent public. Mlle. Bloch is, however, secured for two months, on *conge* from L'Academie, where Perrin does not at present need her.

Lyons had been so overwhelmed with street music that severe measures were recently taken for its suppression.

Ambroise Thomas wisely declined to arbitrate between Perrin and Belval, their dispute about a part in "Don Carlos," pleading his regrets at inability to Belval, for non acceptance of the arbitration confided to him by the court.

Mlle. Olivier, a young singer, succeeded well as Gilda, at Le Lyrique recently, Mlle. Daram replaced Carvalho in "Don Juan" to keep up its successful run, while Carvalho perfects herself in "Faust's" heroine, for a grand display. An extraordinary tenor is said to be engaged for that opera named Laveissiere, found in a *café chantante* and hoped to make great *eclat*, and secured for three years at 12,000 francs per annum for the first two, and 18,000 for the last year.

Mlle. Artot, by last advices, waited, in Paris, Verdi's return, to study with him one of two roles written by him for a prima donna in "Don Carlos."

The Paris *l'Entr'Acte* tells a good story about some nameless baritone endowed with an admirable voice, but suddenly lost it beyond hope of expert surgery; but regained it as suddenly when a severe thunder storm and sharp lightning restored his dormant electricity.

The Musical Congress at Rochelle is reported as unusually successful in all musical respects, the music selected for performance being of first class, and its performance correspondingly excellent.

A commission has been established at Rome

to supply the means for a monument to Palestrina by subscriptions.

Ernest Dubreixil is secretary of the new Paris theatre called Theatre des Menus-Plaisirs, made from the old Cafe du XIX. Siecle, which is to be directed by Gaspari.

Francois Bazin's "Voyage in China," as performed under Prevost's direction at Des Champs Elysees concerts, is highly praised by *La France Musicale*, which avers Carlotta Patti to soar in attraction over all other stars in Mellon's Covent Garden Opera House.

During the grand *fete arabe* in the Pre Catalan, the brilliant guide band, directed by Cressonnois, performed a new and superb programme, a rich mosaic of Beethoven, Rossini, Weber, Verdi, and Meyerbeer, gracefully worked out in music.

Notwithstanding Earl Dudley's withdrawal of his countenance, literally and figuratively, withholding also his occupation as steward and accustomed liberal donations, the musical festival at Worcester, England, bids fair to survive all those injuries, and beside to overcome his fierce denunciations of its proposed desecration of a cathedral by profane music and still more profane opera singers. Before August closed, nearly all the admission tickets were sold for that festival, and the 148d meeting of Worcester, Hereford, and Gloucester choirs was sanctioned by an unusual array of stewards—no less than sixty-three influential names being given to aid it. The *World's* correspondent gives an imposing *resumé* of its programmes and executants—vocal and instrumental—with protest against the general aspect of the selections made of music, as common place and too familiar, but adds, in postscript, the cheering information that Earl Dudley had backed up his denunciations of the festival with donations of £5,000 to restore the Cathedral tower, and £2,000 toward a new chime of bells.

We find in the London *Musical World*, copious discussion of the opening day's performances at this Worcester festival—*ex gra*. "The selection of sacred music performed in the Cathedral on Sept. 11th, was varied and attractive, the festival could not have opened more auspiciously. Every one was pleased to find the old Te Deum, composed for George II after the victory of Dettingen, returned to its place, for that surpasses in grandeur all Handel's various settings of St. Ambrose's Hymn. The soloists for that were Mme. Patey-Whytock, Miss Pullen, Cummings, and Lewis Thomas. T. Harper played the trumpet solo in 'Thou art the King of Glory,' a part composed by Handel for his favorite trumpeter—Valentine Snow, the Harper of his day. The choruses are the most inspiring parts of that 'Te Deum,' and their effect in Worcester Cathedral is wonderfully sublime and impressive. Nothing could better suit Mme. Lemmens-Sherrington's voice, than Mendelssohn's setting of the 55th Psalm, in which Jenny Lind made such deep impression by intense expression given to 'O that I had wings like a Dove,' and she produced great effect with it as scored for orchestral accompaniment. Excellent selections from 'Naamann' concluded the first part and so well performed were they, as to cause regret that all of that work could not be heard. Lemmens-Sherrington, Mme. Dolby, Titiens, Santley, and Cummings were greatly admired therein. The second part was devoted to Parts 1 and 2 of 'The Creation,' in which Titiens sang 'With verdure clad,' Mme. Sherrington 'The marvellous work' and 'On mighty pens,' Mr. Santley 'Rolling in foaming billows,' and Sims Reeves gave the descriptive recitative, with 'Now vanish' and 'In native worth.' All did their work admirably, but Reeves' advent made a special enthusiasm, rampant." The *World* critic says "With such a combination of soloists it may be readily believed that Haydn's still fresh music was heard in perfection. The choral performance satisfied all hearers."

The *World* announces that M. Grau having aban-

doned his operatic speculation, Signor Bottleski remains in Europe.

Chorley says, the Eisteddfod festival at Chester was more generally musical than usual. A bass singer at the concerts got the prize for a poem upon Arthur's "Round Table." The progress in music was marked, the best choral performance came from Northern Tydvil chorus—chiefly operative miners—their sweetness of tone could not easily be surpassed. Its conductor's daughter got the prize for extraordinary beauty of voice—a scholarship with means to complete her vocal education. John Thomas' cantata, "The Bride of the North Valley," is waived, in judgement, by him, but was cordially received by that public. The Misses Wynne and Cummings sang throughout in excellent style. With some flexibility added to her resources, Edith might be, says Chorley, our leading English soprano. No other equals her in articulation, expression and charm.

The *Orchestra* says Balfe's new opera founded upon Walter Scott's romantic story "The Talisman" will be produced by Mapleson this winter.

Adelina Patti lost no time in reaping gold, for after Homburg was thoroughly gleaned, she hurried to Paris for "Les Italiens" opening night in "La Sonnambula."

"Il Trovatore," which is deemed rather doubtful authority, declares Rossini's intent to write a cantata for the grand Paris exhibition opening.

"Il Teatro Felice" at Venice had Donizetti's "Maria Padilla" for its reopening after long silence.

"Don Sebastian," deemed by some, his grandest opera, has been tabooed at St. Petersburg for its funeral march and ceremonies over a murdered king.

Chorley protests against Carlotta Patti making a market of her physical infirmity, *apropos* to rumored appearance in an opera written expressly to suit her case, in delineating Mlle. De la Valliere.

One more—just one—ballad concert was given at Crystal Palace on Sept. 20th with Sims Reeves to sing "Good Bye Sweetheart," "Draw the Sword, Scotland," and "The Bay of Biscay," beside Miss Edmonds and Mme. Rudersdoff, thrown in for side dishes between his songs. All for one shilling.

Two youthful brothers—Thern—from Perth, are exciting German publics with their wonderful duet playing.

Bottesini created such a *furor* at Mellon's promenade concerts that another week's engagement was admitted by Mellon. He is really engaged for the entire season.

Bagier appends Leopine Colbrand's engagement to his extensive show of great artists for the Paris season which commenced October 2d and runs to April 30th.

Dr. Karl Lowe the well-known ballad composer having been created a knight of the Red Eagle—third class—with the Ribbon attached, will resign his office as musical director at Stettin and remove to Kiel, where his two daughters reside.

Neils W. Gade, Hartmann and Paulli will soon establish a conservatoire at Copenhagen.

Best, the highly distinguished organist at St. George's Hall—Liverpool—where for eleven years he endured insults from that hall's committee, is now at odds with them seriously for perversion of trifling incidents relating to his professional duty, and the *World's* correspondent takes up warmly in his behalf the vexatious squabble raised there.

Cologne's theatre opened this season with a performance to benefit disabled soldiers in the late war, in which Weber's "Jubel Overture," and some prologues, introduced Goethe's "Faust."

At the second popular concert in Brighton, Mlle. Melhorn a German vocalist made a highly favorable impression with a song from Gumbert's pen.

Mlle. Seveste so highly extolled by conservatoire—Paris—jury, this year, exhibited decided talent, more accomplished in acting than singing, at L'

Opera Comique recently as Ernise in "L'Epreuve Villageoise" on her first appearance in public. That veteran—Marie Cabel—had astonishing success that evening in "La Fille du Regiment."

Tom Hohler advertises himself in the *Musical World* as principal tenor of Her Majesty's Theatre, and communications for concerts and oratorios to be made to Mr. Jarrett there.

Mellon advertises therein, Master Sauret, a boy of 12 years only, to play from memory Mendelssohn's violin concerto.

The *World* says Bottesini makes the double bass sing, and devotes a column to enthusiastic notice of his great feats at Mellon's promenade concerts, equally as contra basso, cello, viola or violin, closing with "Such playing would of itself make the autumn season musical. Executive art in perfection is too rare not to command especial notice when it happens to appear among us."

Two columns are given to elaborate notice of Mellon's promenade concerts, which even Paris correspondents admit to be now all the rage in London, and deservedly too.

English Opera, as expounded by Miss Caroline Richings, did not pay at Philadelphia, although in critical estimation it had marked respect for its almost unexampled excellence. It must, therefore, now be conceded that Philadelphia, with the best opera house on this continent in which to enjoy first-class operatic performance, is either unable or unwilling to sustain it, and Max Maretzek having proved its reluctance or inability to reward excellence in performance of Italian Opera, wisely asks from that city a substantial guarantee for his fortnight season, this month, in the positive form of subscriptions to its entire series.

Max Strakosch found it absolutely impossible to resolve the chords woven by his operatic conductor, and so telegraphed from Baltimore for some that could untie them, and put his company through an opera in respectable fashion of accompaniment.

Bateman's concert enterprise appears to prosper exceedingly in Boston, except in oratorio, that style of performance being deemed by the Handel and Haydn Society too expensive for every day use by them, as Parepa or Bateman ask for her services alone, one half the gross receipts, and the other half will not pay expenses. She is equally honored in concert now as on her former visits. Ferranti is recognized there as excellent in buffo style of music, Fortuna considered more artistic in use of, than fortunate in possession of a fine baritone voice. Mills played with accustomed acceptance, Rosa was deemed to be somewhat improved by a salt water voyage, and Hatton regarded anxiously in accompaniment with eager longings for an outbreak from the funny fat man.

Journals differ terribly in their estimate of the Steinway grand there used, asserted to have been expressly constructed for the World's Fair at Paris, but the *Advertiser* is especially severe in comments upon that wonderful piano forte.

The quite dilapidated organ from St. Thomas Church, after renovating at \$3,000 expense, will be placed in Steinway's new concert hall, until the great wonder of the world—in that line—shall be completed in Germany, at some one hundred thousand dollars cost.

The Chicago *Musical Review* has some rather startling musical *on dits* for October, such as extravagant praise for Miss Sterling, of Dr. Adam's church here, and statement of her intention to remain at Chicago.

(Unfortunately for belief of this *on dit*, she reappears at Dr. Adam's church in her accustomed position.)

Murio Celli, late *prima donna* in Grace's opera company, is there said to be teaching in New York, instead of learning how to sing herself.

The Young Men's Christian Association at

Chicago burn with intense desire to relieve that city from its stigma of being almost literally without an organ, and will—if possible—raise \$25,000 to secure a grand one for their building. How they propose to raise that large amount is not stated, perchance they will make a grand raffle, like Crosby's Opera House, to get up the required steam. We sincerely hope that better results will be attained when they open their fond treasure with great players, than awaited Mr. Beecher's organ at Plymouth Church, so far as the instrument itself was concerned.

That journal ungratefully—for a Chicagoan—hits the unfortunate Grau thus cruelly, in reference to prospects of Italian Opera this season, "Grau has little capacity as an impresario, and very wisely abandons the field," and then gives Mr. Grover's artists quite a hard slap, "Grover's German artists have quarreled so much, that even Gen. Grant would be unable to keep them together, and they have been scattered to the four winds of heaven."

We alluded last week to serious troubles in the New York Mendelssohn Union Choral Association. Our remarks apply more or less directly to nearly all like associations which afford designing men opportunity for intrigue and personal aggrandisement, the general interest and musical progress being overwhelmed by mere personal and *clique* movements.

The newly organized choral association styled "The Cecilian Choir," appears, from its constituency, to offer more substantial guarantees for musical success and energetic, well-directed action than any other in New York. It will, in some sense, be a close corporation, its direction being controlled by a few well-selected officials, eminent in musical art and influential with society. The singers have no other voice than for their musical execution, and are irresponsible for the needful expenditures. They will, however, have large musical privileges and opportunities for improvement. Its projectors mean work and success, both musical and financial, so they give their enterprise a firm basis to ensure its permanence, eschewing therefore, all elements of dissention and cliqueism, to make their management a unity.

Oratorios will be performed by this association in Stienway's new hall, with a choir numbering one hundred men and boys, commencing next December, when the renovated organ can be available for accompaniments. The delighted attendants upon Dr. Cutler's concerts at Irving Hall, last spring, may confidently expect an equally great satisfaction on hearing the oratorios performed by this association under his direction.

The San Francisco *Mercury* extols highly the performance at the Metropolitan Theatre, of "Crispino e la Comare," and emphatically commends Brambilla in Annetta's role, giving also Mancusi as the Cobbler and Doctor, very cordial praise. Miss Brannan was to make a *debut* in "Belisario," as the fair heroine, who is expected by that journal to make a decided hit, from her past vocal displays in San Francisco.

M. Hector Berloiz in his last letter to Mr. Jerome Hopkins, warmly expresses himself regarding the introduction of orphan schools into this country, and adds many assurances of his sympathy with all efforts for free musical education.

The New York Mendelssohn Union having ascertained by sad experience that exchange of services with orchestral associations really had but one side of advantage—not theirs—will this season perform the choral part of Beethoven's 9th Symphony in Theo. Thomas' concerts, for compensation in hand. We do not learn, however, who is to conduct them in such a difficult performance, where many well-reputed choralists have made a poor show. Such work and direction especially demand the close training and supervision of a master mind.